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lection of Mr. J. Pierpont Morgan, which, like this, is a portrait. As Wilhelm Bode has shown, in his *Florentine Sculpture of the Renaissance*, the aristocratic Florentine families had a naïve way of having portrait busts of their children made in the character of Christ or St. John, often as companion pieces. It was characteristic of the art of the second half of the fifteenth century at Florence to replace the more general types by those more individual, and the churchly monumental by the more homelike and intimate. It is this naïve realism that appeals to us so much in the art of the period. The young St. John before us could have lived to-day, so natural is the expression given him by the artist, with so much psychological understanding is it coupled with the sense of beauty. The

slight melancholy of the eyes is in contrast with the fresh, youthful pride expressed in the full round chin and the childish mouth with its slightly protruding upper lip. The child has not the slightly conscious expression of the other busts of Rossellino and in this respect it is more suggestive of the work of Desiderio. The various attributions of children busts by Antonio Rossellino are based on the St. John statue in the Bargello which is dated 1477 and with which Bode has rightly grouped the St. John busts at the Church dei Vanchettoni, at the Bargello, the Palazzo Martelli at Florence and the one at Faenza. The present bust has until now been quite unknown, and the fact that it is to be placed on public view will be greeted with the joy accorded to every work of this glorious period.

PRINCIPAL ACCESSIONS

GIFT OF A WORK BY BARYE.—Antoine Louis Barye's large group in serpentine stone representing a Tiger devouring a Gazelle, has been presented to the Museum by Mrs. Theodore Kane Gibbs in memory of her husband.

BEQUEST FROM MARIE L. DEWSNAP.—By bequest of Mrs. Marie L. Dewsnap, the Museum has received a Chinese bed of the nineteenth century of rosewood inlaid with mother-of-pearl.

NEW GIFTS OF LACE.—The lace collection is once more enriched by four choice pieces. One, from an anonymous donor, is a chalice veil of beautiful Venetian needle point dating

from the middle of the seventeenth century, having for the central motive of its design a unicorn surrounded by a graceful arrangement of foliated scrolls; another, the gift of Mrs. S. P. Avery, a charming lappet of old Brussels, about 1700, has a pattern of rococo bands with floral vases; a third, presented by Mrs. E. Pope Sampson, is an unusual valance of Italian seventeenth-century drawn-work, with a design of leaves and scrolls, with the background worked in black thread; while the fourth is a unique specimen of Italian drawn-work presented by Mrs. James W. Pinchot. This last is early seventeenth-century work and has for its design a series of columns, which alternate with serpentine bands of ornament.

NOTES

THE WEST POINT CADETS' VISIT.—The annual visit of the Graduating Class of the West Point Academy occurred on May 10th, when eighty-three students with their instructor, Colonel Charles W. Larned, spent the day in the Museum.

THE LIBRARY.—The additions to the Library during the past month were one hundred and twenty volumes, divided as follows: by purchase, one hundred and three volumes; by presentation, seventeen volumes.

The names of the donors are: Mr. Ed-